MUSIC in BURGUNDIAN LANDS

The duke of Burgundy’s influence was equal to that of the king of France.

From 1419–35 Burgundy was allied with England during the Hundred Years’ War.

Burgundy held many territories, including Flanders and northeastern France.
MUSIC in BURGUNDIAN LANDS

Dukes also formed the Band of Minstrels

Instrumentalists imported from France, Italy, Germany, Portugal

Instruments included trumpets, shawms, vielles, drums, harps, organ, and bagpipes
MUSIC in BURGUNDIAN LANDS

Philip the Bold (r. 1363–1404), the first duke of Burgundy, established a chapel in 1384.

By 1445 the chapel had 23 singers under Philip the Good (r. 1419–67).

Most of the singers came from Flanders.
Philip the Bold
(r. 1363–1404)
Philip the Good
(r. 1419–67)
MUSIC in BURGUNDIAN LANDS

Four principal types of genres:

1. Secular chansons
2. Motets
3. Magnificats (Vespers)
4. Mass Ordinary
BURGUNDIAN CHANSON

CHANSON in the fifteenth century

1. Any polyphonic setting of a French secular poem
2. Stylized love poems in the courtly tradition
3. Rondeau (A\textsuperscript{B}a\textsuperscript{A}a\textsuperscript{b}A\textsuperscript{A}B) was the most popular form.
GUILLAUME DUFAY
(c. 1397-1474)

The most famous composer of his time

His early training was in Cambrai, which he visited often and where he later settled.
GUILLAUME DUFAY
Secular Music

Many CHANSONS in the *formes fixes*
GUILLAUME DUFAY
Secular Music

“Se la face ay pale”
1430s

Court of Savoy

Poetry in Ballade (aabC) form
GUILLAUME DUFAY
Secular Music

“Se la face ay pale”
1430s

Through composed strophes

3 voices: Cantus, Tenor, Contratenor
GUILLAUME DUFAY
Secular Music

“Se la face ay pale”
1430s

Conjunct Cantus and Tenor melody
Triadic figures
Contratenor “instrumental”
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INTERNATIONAL STYLE
GUILLAUME DUFAY
Sacred Music: Chant Settings

“Christe, redemptor omnium”
1430s

Hymn with fauxbourdon setting
GUILLAUME DUFAY
Sacred Music: Chant Settings

FAUXBOURDON

Cantus and Tenor written out
Chant melody paraphrased
Middle part “improvised” for 6-3 sonorities

Plainchant (odd-numbered verses) alternated with Fauxbourdon (even-numbered verses)
GUILLAUME DUFAY
Sacred Music: Chant Settings

FAUXBOURDON

Derived from English FABURDEN sound

FABURDEN  FAUXBOURDON

Melody in the Middle  Melody on Top
GUILLAUME DUFAY
Sacred Music: Isorhythmic Motets

For solemn public occasions

\textit{Nuper rosarum flores}, 1436, was composed for the dedication of the dome of the Cathedral of Santa Maria del Fiore in Florence
GUILLAUME DUFAY
Sacred Music: Polyphonic Mass

Until 1420, polyphonic settings of the Ordinary texts were usually composed as separate pieces.

Machaut’s mass was an exception.

Sometimes movements put together into groups.
GUILLAUME DUFAY
Sacred Music: Polyphonic Mass

During the fifteenth century, composers began to set the Ordinary as a coherent whole.

Dunstable helped with this development, writing two movements linked together.
Eventually, composers included all five of the main items of the Ordinary.

Polyphonic movements were placed through the service with plainchant between them.
GUILLAUME DUFAAY
Sacred Music: Polyphonic Mass

Polyphonic Mass Cycles

Mass as a “cycle”
musically unified by a variety of techniques.
GUILLAUME DUFAY
Sacred Music: Polyphonic Mass Cycles

Plainsong Mass

Each movement is based on an chant of that text
(Machaut’s mass is an example)

Many were written to be sung as Marian Masses,
dedicated to the Virgin Mary
GUILLAUME DUFAY
Sacred Music: Polyphonic Mass Cycles

Motto Mass

Each movement begins with the same melodic motive.

Called a “motto” mass when the opening motive (called the head-motive) is the primary linking device.
GUILLAUME DUFAY
Sacred Music: Polyphonic Mass Cycles

Cantus-Firmus Mass (Tenor Mass)

Mass in which the same cantus firmus, usually in the tenor, is the basis for all five movements

The cantus firmus could be a chant or the tenor from a polyphonic secular song.
GUILLAUME DUFAY
Sacred Music: Polyphonic Mass Cycles

Cantus-Firmus Mass (Tenor Mass)

May also employ a unifying headmotive

Developed in England and became the principal type of mass on the continent by the mid-fifteenth century
GUILLAUME DUFAY
Sacred Music: Polyphonic Mass Cycles

Cantus-Firmus Mass (Tenor Mass)

When the cantus firmus is sacred the rhythm is usually isorhythmic

When the cantus firmus is the tenor of a secular song, the original rhythm is used, but not at the original tempo.
GUILLAUME DUFAY
Sacred Music: Polyphonic Mass Cycles

Four-voice texture became standardized by the mid-fifteenth century

CANTUS
CONTRATENOR ALTUS
TENOR
CONTRATENOR BASSUS

SUPERIUS
ALTUS
TENOR
BASSUS
GUILLAUME DU FAY
Sacred Music: Polyphonic Mass Cycles

*Missa Se la face ay pale*: Gloria

Cantus firmus tenor *from his own* chanson

*Cantus firmus appears* three times, each time with shorter note values
GUILLAUME DUFAY  
Sacred Music: Polyphonic Mass Cycles

*Missa Se la face ay pale*: Gloria

*Opens with* plainchant *incipit*  
“Gloria in excelsis Deo”

Polyphonic setting *begins at* “Et in terra pax…”
GUILLAUME DUFAY
Sacred Music: Polyphonic Mass Cycles

*Missa Se la face ay pale*: Gloria

Duet before entrance of Cantus firmus and Bassus in each section

Head-motive opens each movement of mass
GUILLAUME DUFAY
Sacred Music: Polyphonic Mass Cycles

*Missa Se la face ay pale*: Gloria

At “Amen” tenor has melisma from chanson

Other voices are also derived from the chanson
Settings of the Mass Ordinary were often commissioned for specific occasions.

Specific chants or songs linked the Mass to location or event.

Composers proved their compositional skill in this form.
Composers working between the 1420s and the 1450s forged a pan-European musical language

French: structure and rhythmic interest
Italian: emphasis on lyrical melodies
English: “consonant” sonorities, thirds and sixths

These elements predominate in European music through the sixteenth century